

19990703.ba v02_n597.bam.990703

>From ???@??? Sat Jul 03 13:54:17 1999
Message-Id: <199907031301.d63D1f004734@sco.theporch.com>
Date: Sat, 3 Jul 1999 08:01:05 CDT
From: Old Tube Radios <boatanchors@theporch.com>
To: Old Tube Radios <boatanchors@theporch.com>
Subject: BOATANCHORS digest 2597

BOATANCHORS Digest 2597

Topics covered in this issue include:

- 1) 'A' Battery
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- 2) Re: For Trade - 1917 & 1919 QSTs
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- 3) Gonset query
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- 5) SCR-506 (BC-652, BC-653)
by David Stinson <arc5@ix.netcom.com>
- 6) VREH ps plug wanted
by BEN NOCK <G4BXD@compuserve.com>
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by "Larry Bearse" <lbearse@mail1.nai.net>
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by Paul Bernhardt <bern@ppdu.nrl.navy.mil>
- 9) Re: Re 1851-6AC7
by "Arden Allen" <gumbear@pacbell.net>
- 10) Radio Museum at the MARC Kimberton Hamfest July 11 - near Valley Forge, PA
by "John Dilks, K2TQN" <oldradio@worldnet.att.net>
- 11) Re: Paint colors, and why they change...
by "Barry L. Ornitz" <ornitz@tricon.net>
- 12) FMLA: Echoes
by mnhopkins@juno.com
- 13) Let's build something
by "Jim Berry" <basalop@gte.net>
- 14) THE SIGNALMAN (from the 1962 yearbook, Atlanta Morse Telegraph Club)
by "Bob Duckworth" <wb4mnf@atl.org>
- 15) More tubes for sale
by Kim Herron <kherron@voyager.net>

Date: Fri, 2 Jul 1999 06:15:05 -0400 (EDT)
From: cswiger <cswiger@wilma.widomaker.com>
To: Old Tube Radios <boatanchors@theporch.com>

Subject: 'A' Battery
Message-ID: <Pine.BSF.3.96.990702060712.28257A-100000@wilma.widomaker.com>
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

Gang -

A 6V sealed lead/acid brick salvaged from a broken computer 'uninterruptable power supply' makes a perfect 'A' battery. Reads exactly 6.4V fully charged and under a small load (single 6C4). The popular APC 'Back-UPS' has two of 'em.

Chuck
kb4new
cswiger@widomaker.com

Message-ID: <021101bec476\$d60cca20\$a21bbfd1@n4fs>
From: "Mike B. Feher" <n4fs@monmouth.com>
To: Old Tube Radios <boatanchors@theporch.com>
Subject: Re: For Trade - 1917 & 1919 QSTs
Date: Fri, 2 Jul 1999 06:24:34 -0400
MIME-Version: 1.0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: 7bit

John and Group -

QST ceased publication with the September 1917 copy and resumed with the June 1919 issue due to Tuska's and Maxim's participation in W.W.I. So John, you need less than you thought. I have had about 5 complete sets in the past 30 or so years and still have one set in my collection. In that time I have always found the May 1916 copy to be the most difficult to obtain. Even more so than the December 1915 issue (the first one of which supposedly only about 600 were printed). Actually the first one was October 1915 but it never made it to publication and there is only one copy in existence to my knowledge (I have a photocopy of it). Its contents are the same as the December 1915 copy. 73 - Mike

Mike B. Feher, N4FS
89 Arnold Blvd.
Howell, NJ, 07731
732-901-9193

Message-ID: <377CFBB6.15CB@digizen.net>
Date: Fri, 02 Jul 1999 10:49:42 -0700
From: Charles Kadesch <chas@digizen.net>
MIME-Version: 1.0
To: Old Tube Radios <boatanchors@theporch.com>
Subject: Gonset query
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

I have a Gonset Commander II and have been hunting the usual sources for a manual but to no avail. I have one source who has a manual for the Commander C. Can anyone tell me the differences in the Commander models? I don't see a Commander "C" in my Moore's book.
-Thanks and 73-
Charles W3KC

Message-ID: <377D0A9E.21DA@erols.com>
Date: Fri, 02 Jul 1999 11:53:18 -0700
From: philip mccoey <dgnova@erols.com>
MIME-Version: 1.0
To: Old Tube Radios <boatanchors@theporch.com>
Subject: Re 1851-6AC7
Content-Type: text/plain; charset=us-ascii; name="AN1.TXT"
Content-Transfer-Encoding: 7bit
Content-Disposition: inline; filename="AN1.TXT"

I said in an earlier posting that the 6AC7 was a low noise tube but has a low input impedance, which makes it a poor RF or mixer. I have been questioned on this, so let me make my case.

This is taken from Langford-smith, red edition, page 55

Assume a frequency of 50mcs. The grid of the tube is connected to a parallel tuned circuit, with a capacity of 50uufd, and enough inductance to tune to 50mcs. The unloaded impedance, at resonance, is 6366 ohms.

The input impedance of the 6AC7 is 2631 ohms. The effective Q of the tuned circuit with the 6AC7 connected, is 29

The input impedance of a 6BA6 is 6666 ohms. The effective Q of the tuned circuit with a 6BA6 connected is now 51, almost twice as high.

The input impedance of a 6AK5 is about 40000 ohms, (page 939) the effective Q now being 86

I don't have the data with me at the moment, but if I remember correctly, the input impedance of the 954 is much higher, about 120000 ohms. The effective Q is now about the same as the unloaded value, or about 100

My view, is that image rejection is important, therefore the very much lower Q with the 6AC7 connected, makes the receiver more prone to images. This is a serious problem with television channels starting at what, 56 mcs. Back in the 1930s this would not have been as great a problem, as it is today, still the 30mcs to 40mcs region was occupied by early police vhf AM broadcasts, relay broadcasting at the same range, and Armstrongs early FM broadcasts at 38 to 41 mcs, along with some early TV at about 45mcs, so the image problem would be there.

If image response is not important, then the 6AC7 would make a good mixer or RF stage. I would pick the 954 as the best RF stage, the noise level (noise resistance of 6600 ohms) is low enough so you could hear the noise generated in the first tuned circuit, and the circuit Q remains high. The 6AC7, by the way, has a noise resistance of only 720 ohms, truly a very low value.

I have egnores the impedance reflected from the plate circuit into the grid circuit by miller effect.

dgnova@erols.com

Message-ID: <377CEB13.E3D1EF36@ix.netcom.com>
Date: Fri, 02 Jul 1999 11:38:43 -0500
From: David Stinson <arc5@ix.netcom.com>
MIME-Version: 1.0
To: Old Tube Radios <boatanchors@theporch.com>
Subject: SCR-506 (BC-652, BC-653)
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

If you have an SCR-506 (BC-652, -653)
and you are serious about restoring or using it
but lack a manual, please contact me.

73 DE Dave Stinson AB5S
arc5@ix.netcom.com

Date: Fri, 2 Jul 1999 13:05:26 -0400

Message-Id: <377D2D1A.2048D366@ppdu.nrl.navy.mil>
Date: Fri, 02 Jul 1999 17:20:26 -0400
From: Paul Bernhardt <bern@ppdu.nrl.navy.mil>
Mime-Version: 1.0
To: Old Tube Radios <boatanchors@theporch.com>

Cc: Old Tube Radios <boatanchors@theporch.com>
Subject: Re: 8950 pinout please
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Larry,

The pinout for the 8950 is as follows:

1	2	3	4	5	6	7	8	9	10	11	12	TC
H	K	G2	G3	G1	K	IC	NC	G1	G3	G2	H	P

H = Heater

K = Cathode

G1, G2, G3 = Grid 1, 2, and 3

IC = Do Not Use

NC = No Connection

P = Plate

Filament: 13 V at 1.1 Amps.

Source: RCA Receiving Tube Manual, RC-30

Paul Bernhardt

Larry Bearse wrote:

> I can't believe it, but I can't find the pinout for an 8950 tube in my
> archives. The tube is used in the Swan 350. Don't have a schematic for the
> radio.

>

> Thanks.....Larry WA1LGQ

Message-Id: <199907030324.UAA15062@mta1.snfc21.pbi.net>

From: "Arden Allen" <gumbear@pacbell.net>

To: Old Tube Radios <boatanchors@theporch.com>

Subject: Re: Re 1851-6AC7

Date: Fri, 2 Jul 1999 20:12:44 -0700

MIME-Version: 1.0

Content-Type: text/plain; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

Hi Phil;

> The input impedance of the 6AC7 is 2631 ohms. The effective
> Q of the tuned circuit with the 6AC7 connected, is 29

Would it not be plausible to tap down on the tank to improve Q and provide

a better impedance match to make up for some of the loss caused by loading (de-Qing)? The bottom line is selectivity, noise and freedom from overload which tapping down would serve. And perhaps the gain of the 6AC7 would still bring you out ahead. What about comparing with a 6SG7 as a "drop-in" replacement?

Arden Allen KB6NAX Vallejo, CA gumbear@pacbell.net

Message-ID: <377D8450.56B6@worldnet.att.net>
Date: Fri, 02 Jul 1999 23:32:32 -0400
From: "John Dilks, K2TQN" <oldradio@worldnet.att.net>
MIME-Version: 1.0
To: Old Tube Radios <boatanchors@theporch.com>
Subject: Radio Museum at the MARC Kimberton Hamfest July 11 - near Valley Forge, PA
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

To all,

Try to make the hamfest on Sunday July 11th. It's the Mid-Atlantic Amateur Radio Club, @ Kimberton (Valley Forge), PA (I'll see you there!)

Hamfest info:
<http://www.marc-radio.org/hamfest.html>

My OldRadio Museum -=new photo=-
<http://www.eht.com/oldradio/museum>

--
73' John Dilks, K2TQN

Message-Id: <199907030237.WAA00065@flash.naxs.net>
From: "Barry L. Ornitz" <ornitz@tricon.net>
To: Old Tube Radios <boatanchors@theporch.com>
Cc: <midshires@cix.co.uk>
Subject: Re: Paint colors, and why they change...
Date: Fri, 2 Jul 1999 23:38:06 -0400

Andy Emerson wrote:
>I'd be interested to hear more on this subject; I've certainly
>noted how certain pigments fade to remarkable extent, especially
>in mixed shades (e.g. blue-grey) where one pigment (e.g grey)
>fades and the other (blue) doesn't, giving a most misleading
>impression to the inexperienced restorer.

Pigments fade because of two major processes. One is chemical

oxidation of the pigment (basically how bleach works) and the other is destruction by ultraviolet light (which can have enough energy to break molecular bonds in the pigments).

The type of pigment is of vital importance to the "lasting" ability of a paint. Inorganic pigments, which are typically finely ground colored rocks, are suspended by the paint binder. They usually hold up the best, with the color often remaining well after the binder is destroyed. Some of these include titanium dioxide (bright white), carbon black, and various lead cadmium and mercury compounds (yellow, orange and red). Look at the wonderful old frescoes in European churches to see how long these colors can last.

Unfortunately, nature has given us a limited number of colors to choose from with such inorganic pigments. So most of the newer pigments and dyes are synthetic organic molecules. These have a much shorter life.

Remembering that paint gets its color from the light it reflects (it absorbs the other visible colors), it becomes easier to understand that these organic pigments must suffer through life.

Red, for example, particularly bright red, is one of the most difficult colors to produce with any longevity. It must absorb blue, green, and yellow and reflect the red. Blue light has a higher energy level than red with ultraviolet being even more energetic. Thus it is easy for the red organic compounds to be destroyed.

We are fortunate with our Boatanchors that many manufacturers used utilitarian paints on the original equipment. Many modern colors cannot live a fraction of the lifetime seen by these old paints. To make matters worse, many of the older oil-based vehicles (the paint binder without the pigment) are now longer available due to various pollution prevention rules.

>Here in Britain, every industrial paint is (or was) made to
>match a BS (British Standard) number, so after 30 or 40 years
>you can order, say, a tin of BS631 and know exactly what you'll
>be getting. Firms who mix paint for automotive repair (we call
>them motor factors) have charts that tell them how to mix these.

Allow me to add a gentle joke at the British here...

I suspect the standard color number system was developed early by the British because the cellulosic vehicle in their paint failed so quickly. Having been involved with the manufacturing of

cellulosic polymers, I cannot understand the British passion for using them in paints. Did Lucas (Prince of Darkness) even get involved with paint? :-)

73, Barry L. Ornitz WA4VZQ ornitz@tricon.net

To: Old Tube Radios <boatanchors@theporch.com>
Date: Fri, 2 Jul 1999 23:22:50 -0500
Subject: FMLA: Echoes
Message-ID: <19990702.232303.-14123.2.MNHopkins@juno.com>
MIME-Version: 1.0
Content-Type: text/plain
Content-Transfer-Encoding: 7bit
From: mnhopkins@juno.com

"And now to Mr. Kent of Gotham's Daily Planet:" "Tell me, Clark, what's your take on that?"

"Well, since a conventional wisdom has not developed, yet, for me to parrot, I'll just fall back on Professor Pangloss and say that the Administration must know what it is doing by invading the Vatican." "Human rights are foremost in the New World Order, and time will tell."

"What a fool!" Frank snapped as he pulled the plug on the chassis of an ancient Admiral and shorted the filters with a clip lead and a screwdriver. "I remember when he was a promising young reporter, but now he's banished to Sunday morning talk shows." "It's like he wanted to be overlooked."

As Frank began to pull the 21 mc IF parts from the old black and white, I settled back in repose on a rusting 388 case. I pulled a Ralph W. Emerson that morning by skipping church to avoid Communion, and Frank tossed his off Saturday at Our Lady. Frank, an ex choirboy in addition to being leader of a Five Meter Liberation Army to take back 56-60 mc, skips when out-of-town troupes bring a non Latin Mass.

My kids were being ecumenically shuffled on cross-faith visits and Christie, Frank's chief bodyguard, attended All Apologies Unitarian with her boyfriend, Press, so she could join the gun control debate. Only Frank and I were in the basement as the other bodyguard, who I call the WARmon, was upstairs teaching Christies' pet ferret to attack Texas' 10-gallon water bugs.

Frank's interest in TV is sporadic. We don't have one and his trailer, where he spends less time than in our basement workshop, lacks even a broadcast band radio save the special coils for his Super-Gainer RX. But he pulls a lot of junkers down for parts and especially likes the pre mid-1950s sets for their 21 mc intermediate frequency. He once had me build a VHF front end from a Standard turret tuner, but now he re tunes the cans for 12 Meter transmitters.

When TV moves up from the bottom six channels, Frank reasons, he can pull the TXs up to 28 mc and push-push to 5 meters with any big twin triode. Untill then he operates them on 25 mc and jumps up to 6M. You'd think someone would notice his 80-100 kc wide modulated oscillations on the Magic Band, but he stays above 50.125 and no one catches him. If he inches up into Channel 2 and puts a herringbone on Sesame Street, the Feds drive down the street in a Crown Victoria with an antenna. "Barney's Brigade," the WARmon calls them, and they have yet to find Frank's unshielded pair of 250 THs.

"So Frank," I asked searchingly (just talking to my 1930esque pal seems to bring out Tom Swifties), "How is today, at the end of the century," different from the Depression Era?" I expected the usual recitation about character and adversity but, to my surprise, he said: "Not at all." I must have looked puzzled because he motioned to a breadboard on the bench and said, "just listen."

This was another of his regens, I could see. He names them and this one says "Bobbi" on its panel, which has silver foil on the back to shield the 34 and pair of 19s from hand capacity. It was a 0-V-2 in the parlance of its day as it had no RF amp, a detector and two stages of audio to a pair of Baldwin 'phones. I cranked down the bench supply to 2 volts and fed it 135 more from a Lambda in a nearby rack. I walked up the pointed black regen control and searched with a Type B dial for signals. An old voltmeter read 32 when the feedback went critical, without a 'pop,' and I could hear signals.

I was looking for another pair of 'phones when Frank said, "just listen" again.

What a mess. I could hear AC on most of the signals when I could keep them in the Blooper's passband. With some difficulty I was able to copy one of the errant ECOs at least enough to learn it emanated from a Hartley. There was no mention of the TX's tube type and his RX was said to be a 1-V-2. He wandered out of range and a chirpy Colpits, or something, came by with the OT signing, I think, "8GZ." No one was giving a name but everyone reported

QTH.

I did not listen long. The funny keying was troublesome, like when Frank uses his hacksaw blade sideswiper, and I have never mastered the trick of copying one sig out of five without a direct conversion RX to let me zero beat the worst offender. Since it was broad daylight, I assumed the coils were for 40M, but I suspected a trick. I cut the voltages and looked under the wooden base for a tape recorder input, but found only some wing nuts and mismatched fasteners of all sorts. Frank calls Electric Radio magazine "a pitiful pit of form-over-function priggism," and they would not want to picture his home brew style, thank you.

One does not ask an obvious question of Frank, so I continued to consider the cacophony carefully after replacing the probably perilous potentials prudently. In seven monitored QSOs I heard one commercial allusion. Someone had a "Super Wasp." I heard Frank's favorite 210 tubes, literally, all over the band and I was glad when the WARmon broke my concentration by setting down the red eyed weasel.

"She ate three and bloodied a Malamute in four attempts," he said. I wondered what Sgt. Preston was doing in Dallas.

Then the tattooed skinhead turned to Frank and let the ferret, as it were, out of the bag.

"How is that ADA contest, Frank?", he asked revealingly.

Of course he meant Antique Wireless Association, but maybe ADA fit too.

All the OT sigs seemed to have marked disabilities.

de ab5L, michael in dallas, MNHopkins@JUNO.com
Student of Tecraft, ICM and Six Meters' Golden age: 1957-58 Box
226841, Dallas, TX 75222 Copyright FMLA XLIII

From: "Jim Berry" <basalop@gte.net>
To: Old Tube Radios <boatanchors@theporch.com>
Subject: Let's build something
Date: Fri, 2 Jul 1999 23:03:54 -0700
Message-ID: <000f01bec519\$d54cff80\$f6030f3f@default>
MIME-Version: 1.0
Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: 7bit

Or what to do on a rainy Friday night in Seattle ..

Surf over to: <http://www.geocities.com/CapeCanaveral/Hall/8701/hamfiles.htm>
and find a project.

Scroll down the page a bit. Even info on how to build your own modulation transformer.

73 Jim K7SLI

Message-Id: <199907031240.IAA12791@hat-trick.atl.org>
From: "Bob Duckworth" <wb4mnf@atl.org>
To: Old Tube Radios <boatanchors@theporch.com>
Subject: THE SIGNALMAN (from the 1962 yearbook, Atlanta Morse Telegraph Club)
Date: Sat, 3 Jul 1999 08:30:47 +0100

(A chapter about Telegraphers from "Lorraine" Legendary Battleground, a book about his life and adventures in Europe during World War One, by John Frederick, who is a member of Atlanta Chapter, MTC, Exposition Press, New York.)

A field Signal Battalion consists of three companies, each with special communication services within a combat division. Company A is known as the Radio Company, Company B as the Wire Company, and Company C as the Outpost Company.

Unlike so many combat line companies, the Outpost Company is not made up of civilians from all walks of life. The majority of personnel consists of telegraph operators, lineman, and telegraph and telephone technicians. The rest are unbranded mavericks usually thrown in at the last minute to bring the company to full complement.

The telegraph operators come from the railroads, commercial telegraph companies, and press news services. Among them are train dispatchers, wire chiefs, experts, and third-rate artisans who go through life classified as "lids". The experts were born this way, and the lids never get any better. Telegraphers make a strange fraternity that borders on the eccentric, consisting of a veritable army of nomads. In their strabge and mysterious devotion there is an unyielding class distinction which divides them from boomers, floaters, and home guards. A close study of the specie reveals the best of them to be idealists dreaming of greener pastures just over the hill. The bravest, and often the best, are afflicted with a strange malady

called "foot-itch", and drift along with the tide bucking the extra board and keeping a few steps ahead of their creditors. The boomers, consisting chiefly of lids, are the most boisterous of the lot, and take great pride in admitting they have "flagged" on every railroad in the company during their relentless dodging of sheriffs and loan sharks.

To work under an assumed name seems to impart a certain degree of craftiness to their mental behavior. They know each other intimately "over-the-wire", although they may be meeting physically for the first time.

I have often wondered if Samuel Morse realized when he invented telegraphy what a strange breed of cats he was to turn loose on society. Their every waking thought is of telegraphy and they live in a strange world where the clicking of the sounder is like unto the trumpet of the Angel Gabriel. To them telegraphy is the highest form of art, and like muscians, they belong to a class considered erratic outside their selected realm. Of all the signalmen they are the most clannish, and like to mix only among themselves. They can be seen promenading in little groups or gathering in ginmills, all reminiscing at the same time and speaking a jargon only they understand.

Telegraphers are never crapshooters, the sport being too strenuous or below their dignity. They will often indulge in a friendly game of poker among themselves for low stakes. Their playing of poker is often a sham, merely a means of getting together, and very little money changes hands during the lull in their strange expressions.

The linemen are are the rough and ready lot, or the boys that wear the number 44 tunics and size 6 hats. Occasionally there is a great runt among them, but he is usually looked upon as a kind of mascot, or the recipient of their horseplay. Linemen are boys who refuse to grow up, and are selected to their craft solely from the measurement across their backs. these pole climbers usually stick together come hell or high water, and it's a rare instance when military policy bring a group of less than six of them at a time. They cling together like birds of a feather, and their antisocial aspect is not of their own choice. Their worldly knowledge is centered on pole line work, and their total conversation is related only to that which has to do with cutting phantoms, hanging loadcoils, and stringing wire. Telegraphers and technicians shun them like the plague; they are too rough and full of fun - no telegrapher or technician would dream of mixing with them socially. They judge fellow linesmen by their speed and ability in climbing poles, and some of them are rather fancy Dns. They gather in the ginmills where they feel very much at home, and between elbow bendings they set poles and string wire far into the night.

I have heard that more miles of pole lines have been built in these French bistros than any place on earth. Unlike the telegrapher who is violently

attached to his art of telegraphing, the lineman takes great pride in demonstrating his physical prowess, whether it be the scuffling of fellow-signalmen or the guzzling of great quantities of rum at one time.

Linesmen are all natural-born crapshooters, and to them "Ada from Decatur" and "Nina from Dinah" are living symbols. Very few of them go in for poker due to the mental hazards of the sport, or the fact that they are easy prey for the professional slickers.

The telephone and telegraph technicians are more of the studious type and are looked upon as the boys with the single-track minds. Their every waking thought is of telephone and telegraph circuitry. And fellow-signalmen are inclined to consider them as necessary evils, or the boys who have somehow managed to escape the butterfly nets. They never agree among themselves, and each of them has devised a special circuit that will eventually revolutionize the communications industry. They gather in the ginmills not to partake of the essence of the vine, but to argue over the merit of some new circuit. French bistro keepers have learned to spot them from the wild look in their eyes, and once they are seated there is a hurried removal of tablecloths before they become criss-crossed with the heiroglyphics of their frenzied minds.

These technicians are constantly drawing new circuits, or testing instruments, or killing time in mental gymnastic that produce a phony atmosphere. The lineman, whose work produces much sweat from the brow, is prone to look upon this environment as a maleficent scheme of gold-bricking. He syas nothing, but in the back part of his head he knows he will have his day. The poles are set and there is wire to string, and there is always a shortage of groundmen. Nothing pleases the line sargent more than harnessing a technician to the stringinh reel/ These are gala days that bring forth almost a fiesta spirit, and over the hills of old Lorraine is heard:

The Song of the Lineman:

The sound of the saw, that mighty claw
Opening the way for the sun to the soil.
The digging of holes, the setting of poles
Is the groundman's contribution to toil.

But the greatest desire is the stringing of wire,
And the lineman climbs and shouts for joy;
Bucking the reel over stream and field\
Is the task that separates the man from the boy!

The technicians are compelled to stick together for self-preservation as the lineman are too rough and the telegraqphers look down their noses at them. The unbranded mavericks, unable to classify in any of the special

crafts, become steady and reliable groundmen. Those of slight physique are assigned to the pigeon detail where they become entranced with the love-life and habits of these noble birds.

Our signal company has its share of knuckleheads, slickers, phonies and goldbricks. A knucklehead is an honest and hard-working boy who is placed in this classification by the others simply because he lacks the skill of getting out of work. They seldom grumble or complain, and this demeanor has caused them to be classified as dumb. The slickers are the ones that turn first sergeant's hair grey and they appear in all the groups.

They are born with the instinct of a fox, taking short-cuts and shifting the menial tasks to fellow-signalmen by every ruse and stratagem. The phonies are a slight bit off their rocker, and suffer from hallucinations; they are usually little fellows wanting to be mental giants and afraid they will be overlooked in the shuffle. No one, with sincere apologies to the psychologists, has entirely figured the goldbrick, and the common conception that he is lazy is certainly misleading. He will perform more genuine labor getting out of work than the actual task involved. He is a rebel at heart and, like the common house cat, refuses to be bossed.

Message-Id: <3.0.6.32.19990703090733.007b4d30@pop.voyager.net>
Date: Sat, 03 Jul 1999 09:07:33 -0500
To: Old Tube Radios <boatanchors@theporch.com>
From: Kim Herron <kherron@voyager.net>
Subject: More tubes for sale
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

Hi Guys,

As I continue to clean and sort my collection of tubes, I found MORE that I have LOTS of. They need to go away!! Please help me get my wife's car back in the garage, and me out of the dog house. The golden retriever is making nasty faces at me, as she wants her own bed back. BTW, these are all new tubes. No used stuff. Most of the boxes are in decent to great shape, depending where they came from.

1. 26D6's. These are NIB NOS RCA JAN tubes. \$1.00 each plus shipping or \$8.00 for 5 shipped. I have LOTS of these (read hundreds).
2. 6AC7's \$1.00 each plus shipping. \$9.00 for 5 shipped.
3. 6AG7's or 6AG7Y's \$1.00 each plus shipping or \$9.00 for 5 shipped.
4. 6DQ5's \$5.00 each or \$9.00 for a pair, plus shipping.

5. 2E26's \$1.00 each plus shipping or \$9.00 for 5 shipped.

6. 6BQ6's Low power version of a 6DQ6, for those not acquainted. Not to be confused with a 6BQ5.

\$1.00 a pair plus shipping, or \$10.00 for 10 shipped. A STEAL.

If you are looking for something or have a need, drop me an e-mail. I probably have what you want, in new or used and I would be happy to make you a deal. Thanks for reading the mail!!

Kim W8ZV

End of BOATANCHORS Digest 2597
